IFAR reports

Volume 16, Number 6
June 1995

and The Art Loss Register

Neapolitan center table, circa 1790, with caryatid supports representing the four seasons, stolen in Desio, Italy, in February.

An Italian "Adoration" with a Questionable Inscription

Court Skeptical of Artist as Expert

IFARreports
incorporating *Stolen Art Alert*

Volume 16, Number 6
June 1995

IFARreports is published ten times a year by the International Foundation for Art Research in cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol. ISSN 8756-7172.

Editor: Constance Lowenthal
Associate Editor: Anna J. Kisluk
Contributing Editors: Clara G. Bronson, Franklin Feldman
Editorial Assistant: Fritzi Owens
Design: Creative Strategies

International Foundation for Art Research
46 East 70th Street, New York, NY 10021
Tel: (212) 879-1780 Fax: (212) 734-4174

Constance Lowenthal, Executive Director
Anna J. Kisluk,
Director, Art Loss Register
Nancy J. Little,
Director, Authentication Service
Virgilia H. Pancoast,
Consultant, Authentication Service
Clara Graziani Bronson,
Research Assistant, Authentication Service
Melinda K. Hartwig, Research Associate
Kathleen Ferguson, Assistant to the Director

Subscription Membership Information: Individual Subscriber $50.00, Commercial-Institutional Subscriber $65 (*IFARreports*, notices of events); Overseas Subscribers add $20.00 for mailing costs; Active Subscriber (*IFARreports* and complimentary admission to IFAR Evenings) Individual: $80, Commercial-Institutional $100; Membership (*IFARreports* and complimentary invitations to IFAR Evenings), Member: Individual $250, Corporate $1,000; Patron: Individual $1,000, Corporate $5,000; and Benefactor: Individual $5,000, Corporate $10,000.

Membership in IFAR, a nonprofit educational organization, is tax-deductible. Membership inquiries and payment should be directed to IFAR, 46 East 70th Street, New York, NY 10021.

Board of Directors
Arthur G. Altschul, Chairman, David M. Campbell, David L. Dalva II, Gilbert S. Edelson, Franklin Feldman, Robert C. Graham, Jr., Patricia G. Hambrecht, Jack A. Josephson, Theodore N. Kaplan, Leon Levy, John P. Madigan, Jr., Aaron M. Milrad, Bernard Osher, John P. Richardson, Daniel Shapiro, Mitchell Zuckerman.

Art Advisory Council
Juan Ainaud De Lasarte, Vivian Barnett, Arthur C. Beale, Miklos Boskovits, Dietrich von Bothmer, Jonathan Brown, François Daulte, Linda S. Ferber, Sydney J. Freedberg, William H. Gerdts, E. Haverkamp-Begemann, Julius Held, Michael Jaffé, Lawrence J. Majewski, David G. Mitten, Priscilla E. Muller, Konrad J. Oberhuber, Klaus Perls, Donald Posner, Theodore Reff, Willibald Sauerländer, Edward V. Sayre, Robert Schmit, Craig Hugh Smyth, Hubert F. von Sonnenburg, Harrie Vanderstappen, Kirk Varnedoe, John Walsh, Christopher J. White, Federico Zeri.

Law Advisory Council
Franklin Feldman, Chairman, Jan M. Boll, W.R.I. Crewdson, Gilbert S. Edelson, Jonny J. Frank, Philip C. Jessup, Jr., Theodore N. Kaplan, John Henry Merryman, Aaron M. Milrad, James A.R. Nafziger, Daniel Shapiro, Peter R. Stern, Stephen E. Weil, Malcolm H. Wiener.

© 1995 International Foundation for Art Research

Erroneous Inscription on a 16th-Century Italian "Adoration of the Shepherds"

Adoration of the Shepherds, *16th century Italian. Oil on panel, 31 x 37 inches. Private collection, Mexico.*

An *Adoration of the Shepherds* oil on panel bearing on the verso of the frame the inscription "Di Fran Mazzola detto il Parmigianino" was submitted to IFAR's authentication service recently. It seemed likely that the tantalizing inscription referred to the 16th-century Italian painter Girolamo Francesco Maria Mazzola called "Parmigianino."

The painting is in many ways a classic example of an *Adoration of the Shepherds*, a subject frequently depicted by artists throughout the history of art. Containing classical architectural elements often included in Renaissance and Baroque paintings of this subject, the IFAR picture includes the column at the left and the raised platform upon which the Virgin and Child are shown along with several of the shepherds and barnyard animals. The upper zone of the painting also depicts the archetypal scene of angels parting the heavenly clouds above the Christ Child, thereby drawing the viewer's gaze to the principal figures in the center.

The IFAR *Adoration* was examined for a collector in Mexico, and the research was based on photographs of it. The picture is oil on panel and measures 31 x 37 inches.

While the style did not seem close to that of the great Mannerist whose name is on the frame, IFAR began the authentication process by consulting the catalogue raisonné of Parmigianino's works by Paola Rossi in order to compare our *Adoration* with versions that Parmigianino might have executed of that same subject. (Note 1) Indeed, a careful review of the catalogue determined that the IFAR painting was not among Parmigianino's works and confirmed that this *Adoration of the Shepherds* does not bear any resemblance whatsoever to the works of the Parma master. A Parmigianino *Adoration of the Shepherds* at the Doria Pamphili Gallery in Rome is also quite different and boasts beautiful examples of Parmigianino's sinuously elongated figures, carefully modeled facial features, and colors and backgrounds as rich as tapestries.

Since our painting, although clearly not a Parmigianino, bore the above-mentioned inscription, we sought to verify it by consulting several dictionaries of artists' signatures and monograms including *The Classified Directory of Artists' Signatures Symbols and Monograms* by H. H. Caplan. The signature books at the Frick Library were also examined, but no signature of Parmigianino's was listed, and therefore no comparison could be made. In fact, signed paintings are rare before the 17th century. We did find, however, that Parmigianino "signed" some of his works with a monogram. (Note 2)

Since we had reached a determination that the work we were examining was not by Parmigianino, IFAR then consulted several specialists in Italian 17th-century painting who wish to remain anonymous and who suggested that this *Adoration* resembled works within the circles of Francesco or Jacopo Bassano and the Ferrarese schools.

Francesco da Ponte, the elder, called Bassano, was born at Bassano, Italy circa 1470-75 and died between 1530 and 1541. He was the founder of the celebrated family of artists and the father of Jacopo da Ponte, called Jacopo Bassano, who was born between 1510 and 1518 and died in 1592.

In many of the works we researched by Francesco and Jacopo Bassano, we found the figures more rounded, robust and earthy with a very marked plastic sense. They are bold in execution in contrast with the figures in the IFAR work. The draperies are more intricately rendered in Bassano's works compared with the less carefully painted drapery in the IFAR work. This last difference could be due to the condition of the IFAR *Adoration* and whatever restoration or overpainting has been done on it.

The presence of the dog in the foreground of the IFAR work, however, may reflect knowledge of Bassano's religious scenes, where dogs, sheep, and other animals are rendered with similar care and candor. Dogs of this particular breed have been included in Jacopo Bassano's *Adoration of the Magi Trinity* in the Borghese Gallery in Rome. This latter work of Bassano's does, in fact, bear comparison with the IFAR work, especially as regards the placement and posture of various figures and the classical architectural elements.

We consequently approached the expert on the Bassano family, Professor Roger Rearick, the author of many monographs and articles on the Bassanos and an organizer and contributor to the 1992 exhibition of Jacopo Bassano's works at the Kimbell Museum, Fort Worth, Texas. He felt certainly that it was not by Bassano, was of modest quality, and might originate from a late 16th-century Netherlandish engraving. But he cautioned that it would be extremely difficult to determine the artist.

The comparison to the Ferrarese painters, including Giacomo Parolini, Niccolo Roselli, Giuseppe Antonio Ghedini, and Ippolito Scarsella, was next pursued by consulting the reference books and photo files at the Frick Art Reference Library. The IFAR work did fit stylistically more closely with the Ferrarese works, but we found it in general less well executed than any of the works by those artists which we saw.

We also examined the photo files for works of the 17th-century Venetian school to no avail.

Having pursued all of the reference and photographic materials available to us with regard to the works of Parmigianino, the Bassanos, the Ferrarese and Venetian schools, and having consulted with three experts in those fields, IFAR believes that an attribution to Parmigianino, or a specific artist in any of the schools considered and researched, is unsupportable. The work bears characteristics of Italian painting of the later 16th and early 17th century, but its author cannot be identified.

Clara Graziani Bronson

Notes

Note 1. *L'Opera Completa del Parmigianino* by Paola Rossi, Rizzoli Editore, Milano, 1980.

Note 2. *The Classified Directory of Artists' Signatures Symbols and Monograms* by H. H. Caplan, Paul Grahame Publishing Co., London, England, 1982.

Balthus's Opinion on Drawing Overturned

There is still some wisdom, and a bit of healthy skepticism, afloat in the New York courts. On April 27 the Appellate Division of the Supreme Court of New York reversed the lower court in the *Balthus* case (Arnold Herstand & Co., Inc. v. Gertrude Stein, Inc.) and held unanimously (5-0) that it was inappropriate for the lower court to have granted summary judgment to Herstand, who purchased the disputed drawing from Stein, simply based on an affidavit of the artist, Balthus, who repudiated the drawing purportedly executed by him approximately forty years ago. A full trial should be held at which time the issues of fact can be resolved by testimony and cross-examination. An affidavit of an artist as to the authenticity of a work is but hearsay evidence and cannot form the basis of a grant of summary judgment.

As I pointed out in a previous discussion of the case (see *IFARreports*, Feb.-Mar. 1993), it is questionable whether an 85-year-old artist can recall every drawing he made 40 years ago, particularly when there is some reason to believe that the artist may have had an ulterior purpose in wishing to dispute the authenticity of the drawing. An old score to settle with a former lover provides a more than adequate basis to question motive. Old drawings, now rejected as false, can serve as useful weapons to inflict harm on discarded lovers. It certainly seems reasonable that if court testimony and cross-examination are not contemplated, one need focus only on the injury to be accomplished, and not on the accuracy of one's opinion and the impact it may have on others.

The full ramifications of this case may only be in their infancy. If an artist's opinion as to the authenticity of a work presented to be his is not conclusive in a United States court, one can readily ask why an "expert" (other than the artist)--such as one exercising the "droit moral"--should have his view given final authority in these courts without supporting court testimony and the opportunity to cross-examine the expert. As delicately as I know how, I have attempted to deal with this issue previously in these pages. (See, for example, *IFARreports*, Aug. 1994). Perhaps the next developments in the Balthus case will help to explore this issue still further.

Franklin Feldman

Recoveries

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

Delleani, Lorenzo (Italian, 19th century). *The Tiber in Rome*. Oil on wood. 25.0 x 37.0 cm. *N88.142. Salerno, Italy. Sep. 30, '87. (*IFARreports*, May '88, no. 398)

Inness, George (American, 1825-1894). *A Woods Interior*. Oil on canvas. 48.3 x 35.6 cm. *N91.281.1. Los Angeles, CA. Apr. 30, '91. (*IFARreports*, Aug.-Sep. '91, no. 709)

Picasso, Pablo (Spanish, 1881-1973). *Tête*, 1928. Oil and sand on canvas. 53.7 x 32.1 cm. *N94.7.1. Chicago, IL. Jan. 3, '94. (*IFARreports*, Jan. '94, no. 18)

Landscape, 1610. (Dutch, 17th century). Oil on panel. 22.0 x 44.0 cm. *N93.111.1. Berlin, Germany. Mar. 1, '92. (*IFARreports*, Apr. '93, no. 232)

Van den Hoecke, Robert (Flemish, 1622-1668). *Field Camp*. Oil on panel 19.5 x 25.0 cm. *N93.111.2. Berlin, Germany. Mar. 1, '92. (*IFARreports*, Apr. '93, no. 234)

Sculpture

Our Lady of Hastière. (Belgian, 17th century). Polychromed wood. Ht. 87.0 cm. *N91.265.1. Hastière, Belgium. Mar. 3, '91. (*IFARreports*, Jul. '91, no. 682)

Saint Forannan. (Belgian, 18th century). Oak. Ht. 148.0 cm. *N91.265.2. Hastière, Belgium. Mar. 3, '91. (*IFARreports*, Jul. '91, no. 683)

Saint Perpetus. (Belgian, 18th century). Oak. Ht. 150.0 cm. *N91.265.3. Hastière, Belgium. Mar. 3, '91. (*IFARreports*, Jul. '91, no. 684)

Saint Peter. (Belgian, 18th century). Polychromed wood. Ht. 101.0 cm. *N91.265.4. Hastière, Belgium. Mar. 3, '91. (*IFARreports*, Jul. '91, no. 685)

Decorative Arts

Icons

SS. Peter and Paul; Virgin and Child; St. George and the Dragon; An Archangel. *N92.232.14. Hines Creek, Alberta, Canada. Sep. 1, '91. (*IFARreports*, Jul.-Aug. '92, no. 510)

Smolenskaya, Mother of God. 36.0 x 31.0 cm. *N92.232.11. Hines Creek, Alberta, Canada. Sep. 1, '91. (*IFARreports*, Jul.-Aug. '92, no. 511)

The Unspeakable Joy. *N92.232.12. Hines Creek, Alberta, Canada. Sep. 1, '91. (*IFARreports*, Jul.-Aug. '92, no. 513)

Jewelry

Lalique, René (French, 1860-1945). Bracelet, circa 1900. W. 3.0 x L. 18.0 cm. *N91.381.1. New York, NY. Sep. 23, '91. (*IFARreports*, Dec. '91, no. 1133)

Miscellaneous

Books and Manuscripts

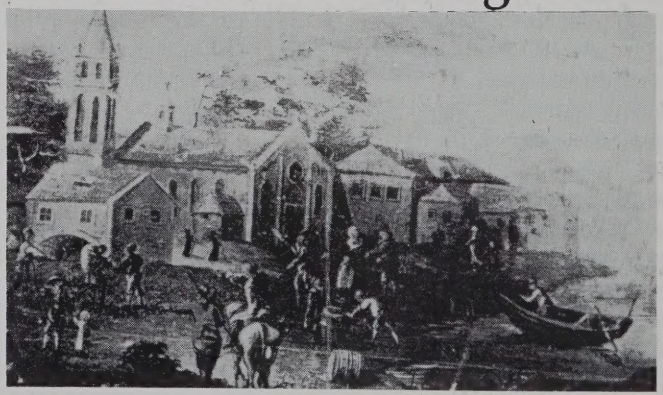
Master of Mary of Burgundy (Flemish, 15th century). *Book of Hours*, 1480. Vellum, pigments, and velvet. *N92.433.1. Berlin, Germany. Nov. 27, '91. (*IFARreports*, Dec. '92, no. 1005)

Prayer book, 1607. (Austrian, 17th century). Paper and pigments? 13.6 x 8.1 x 4.0 cm. *N92.433.2. Berlin, Germany. Nov. 27, '91. (*IFARreports*, Dec. '92, no. 1004)

Models

Flora de Dora, circa 1870. (American, 19th century). Wood and brass model. 71.1 x 91.4 x 12.7 cm. *N94.299.1. Toronto, Ont., Canada. Aug. 10, '94. (*IFARreports*, Oct. '94, no. 753)

~ Information Sought ~



Oil on canvas. 17 x 28 cm.

This painting was found in the Czech Republic last June.
If you have any information on the owner or place of origin, please contact Interpol Washington at (202) 616-9000.

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Still Missing

The following work was incorrectly marked as being recovered when it was published in the Aug./Sept. 1991 issue of *IFARreports* (No. 711). It is still missing.

POTTHAST, Edward H. (1857-1927). Landscape. Oil on canvas. 38.1 x 55.9 cm. *N91.281.2. Los Angeles, CA. Apr. 30, '91.

In Memoriam

Alice M. Kaplan
(1903-1995)

IFAR Board Member
for many years.
A great collector.

~Correction~

Please note that No. 389 in the May 1994 issue of *IFARreports* was incorrectly catalogued as a print. It is a painting.

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

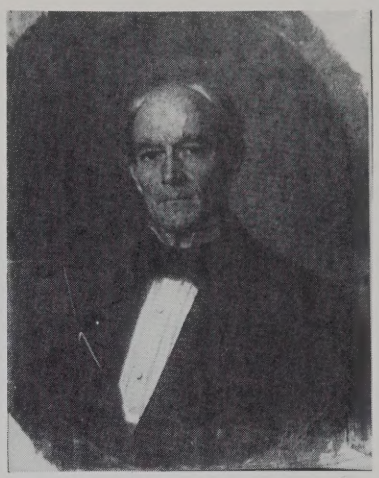
American, 19th Century

479 GUILLAUME, Louis Mathieu Didier (1816-92). *William Walker Moore*, 1870. Oil. 27.0 x 24.0 in. Restored just prior to theft. *N95.178.1. Greenwich, CT. May 1, '77.

American, 20th Century

480 MARTIN, Fletcher (1904-79). *Bucking Bronco*. Pastel. 15.0 x 19.0 in. Signed l/r. *N95.163.1. Los Angeles, CA. Oct. 1, '94.

481 SAYRE, Fred Grayson (1879-1939). *The Vagabond*. Oil on canvas. 91.4 x 76.2 cm. Signed l/l. *N95.139.1. Los Angeles, CA. Feb. 10, '95.



479

480

481

Austrian, 19th Century

482 MOLL, Carl (1861-1945). *Ragusa Coast*, 1887. Oil on panel. 21.5 x 26.3 cm. Signed l/l: "C. Moll 87." *N95.131.1. Vienna, Austria. Oct. 20, '94.

483 SCHRODL, Axel. *The Bull*, 1850. Oil on pasteboard. 18.0 x 26.0 cm. Signed l/r: "Schrodl." *N95.143.1. Schwechat, Austria. Dec. 11, '94.

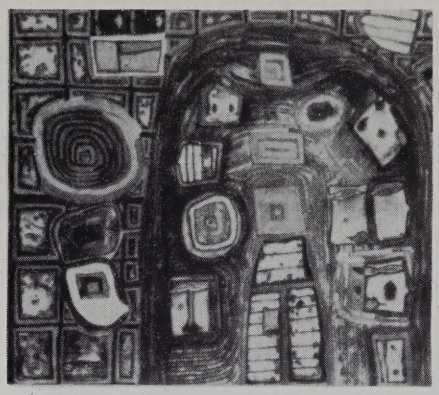
Austrian, 20th Century

484 BESLER, Walter (b. 1929). *Stations of the Cross*. Acrylic. 40.0 x 30.0 cm. Series of fourteen paintings. *N95.134.1. Tannheim, Austria. Sep. 13, '94.

485 FRUHWIRTH, R. *Female Nude*, 1909. Oil on panel. 150.0 x 70.0 cm. Corpulent nude woman seen from rear; head leaning slightly to thge right, dark hair. Right hand held against face, left arm hanging below. Left leg flexed; standing before lighter wall; dark low-lying background. Dated l/r: "Munchen 1909", and signed l/r: "R. Fruhwirth." N95.145.1. Ferlach, Austria. Jan. 24, '95.

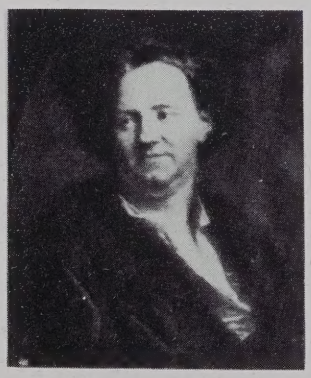
483

484



486

488



489

490

486 HUNDERTWASSER (Friedrich Stowasser) (b. 1928). *Drop into Grid - Tropfen ins Raster*, 1987. Mixed media on paper and linen. Abstract shapes in blue, gold and green. Signed along the bottom left: "922C Hundertwasser, 1987-1990 Kaurinui N.Z." On the reverse and inscription: "922 Drop into Grid, Tropfen ins Raster, une Goutte dans le Grillage/ Kaurinui 1987, 10.3. 1990." *N95.129.1. Vienna, Austria. Sep. 9, '91.

487 *Landscape*, circa 1900. Oil on canvas. 70.0 x 60.0 cm. Landscape, brook in lower left, lined with autumn trees, mostly with yellow foliage. In center a tree with green leaves; to the right of it a meadow probably with grazing sheep. Mostly in light colors (yellow, green and brown). Signed, lower right (artist's name not given). N95.145.2. Ferlach, Austria. Jan. 24, '95.

Brazilian, 20th Century

488 DI CAVALCANTI, Emiliano. *Tienine na Yanela*, 1940. Oil on canvas. 40.0 x 33.0 cm. Signed l/l. *N95.140.1. New York, NY. Mar. 25, '95.

Czech, 17th Century

489 KUPECKY, Jan (1667-1740). *Portrait of a Man*. Oil on canvas. 66.0 x 52.0 cm. *N95.161.1. Vizovice, Czech Republic. Jul. 1, '90. Interpol Number: E-208/11-1994

Dutch, 17th Century

490 BERCHEM, Nicolaes (1620-83). *Landscape*. Oil on canvas. 40.0 x 60.0 cm. *N95.125.1. Vinkeveen, The Netherlands. Nov. 19, '94.

European, 17th Century

491 *Interior Scene*. *N95.173.12. Crise, France. Mar. 3, '94. Interpol Number: E-147/8-1994

European, 18th Century

492 *A Troupe of Actors*. Oil on canvas. 46.0 x 59.5 cm. *N95.154.4. Wroclaw, Poland. Apr. 1, '94. Interpol Number: E-70/5-1994

493 *Odysseus and Nausicaa*, circa 1700-50. Oil on canvas. 68.0 x 102.0 cm. Museum inv. # VIII-1540. *N95.154.5. Wroclaw, Poland. Apr. 1, '94. Interpol Number: E-70/5-1994

European, 19th Century

494 MALTZAN, Mortimer. *Landscape with Cattle*, 1878. Oil on canvas. 50.0 x 100.0 cm. Dated 1878. Museum inv. # VIII-1801. *N95.154.6. Wroclaw, Poland. Apr. 1, '94. Interpol Number: E-70/5-1994

European, 20th Century

495 SCHLOMBS, Oswald. *Landscape with Shepherd*, 1920. Oil on canvas. 57.0 x 78.0 cm. Painted in soft focus. Dated 1920. Museum inv. # VIII-2107. *N95.154.7. Wroclaw, Poland. Apr. 1, '94. Interpol Number: E-70/5-1994

Finnish, 20th Century

496 BARKOFF, Alexandre. *Animals*, 1932. Watercolor on paper. 40.0 x 48.0 cm. Signed l/r. Recorded under inventory No. 194. *N95.141.3. Thessalonika, Greece. Mar. 16, '94. Interpol Number: E-221/12-1994

French, 19th Century

497 PHILIPPOTEAUX, Henri Felix Emmanual (1815-84). *Head of a Soldier*. Oil on board. 19.0 x 18.0 cm. Recorded under inventory No. A/18/22. Head of a man seen from behind. *N95.141.8. Thessalonika, Greece. Mar. 16, '94. Interpol Number: E-221/12-1994

492

493

494

495

French, 20th Century

498 DUFY, Raoul (1877-1953). *Garden*. Watercolor on paper. 33.0 x 49.0 cm. Signed l/c. Recorded under inventory No. A/13/13/16. *N95.141.5. Thessalonika, Greece. Mar. 16, '94. Interpol Number: E-221/12-1994

496

497

498

499 UTRILLO, Maurice (1883-1955). *Flowers*. Oil on canvas. 53.0 x 43.0 cm. Signed l/r. *N95.141.1. Thessalonika, Greece. Mar. 16, '94. Interpol Number: E-221/12-1994

German, 17th Century

500 DOUVEN, Jan Frans van (1656-1727). *Three Daughters of Kurfurst Johann Wilhelm zu Köln (of Düsseldorf)*. Oil on canvas. 92.0 x 76.0 cm. *N95.155.1. Matlock, England. Sep. 23, '94. Interpol Number: E-217/11-1994

501 OVENS, Jürgen (1623-78). *Portait of Willem van Loon*, 1667. Oil on canvas. 108.0 x 87.0 cm. In the upper left is a coat of arms suspended from a ribbon, two negro heads above facing outward; below three X's. On the reverse is an inscription reading: "Willem van Loon, burgemeester, getrouwd met Catherina Hunthum. Geschilderd door Juriaen Ovens". *N95.124.1. Amsterdam, The Netherlands. Mar. 8, '95.

German, 19th Century

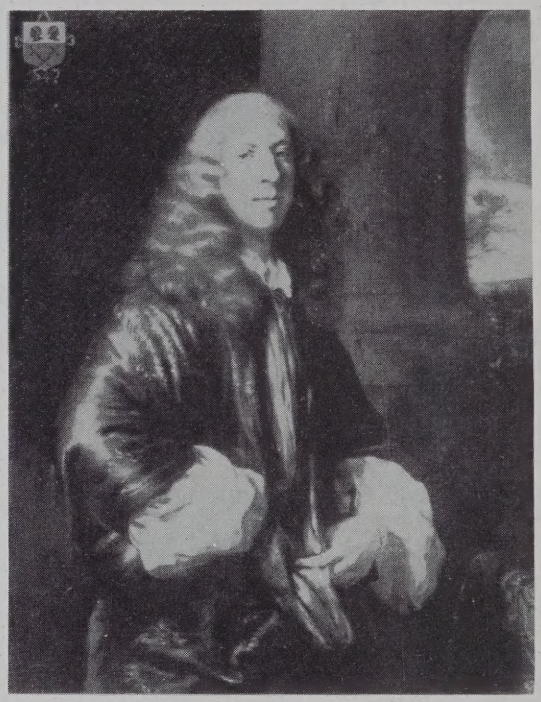
502 VOLKHARD, Wilhelm. *Portrait of a Young Woman*, 1863. Oil on canvas. 73.0 x 60.0 cm. Octagonal frame. Museum inv. # VIII-2153. *N95.154.10. Wroclaw, Poland. Apr. 1, '94. Interpol Number: E-70/5-1994

German, 20th Century

503 DIER, Erhard Amadeus (1893-1969). *The Tree of Life*. Oil on panel. 90.0 x 80.0 cm. *N95.144.1. St. Gilgen, Austria. Dec. 15, '94.

499

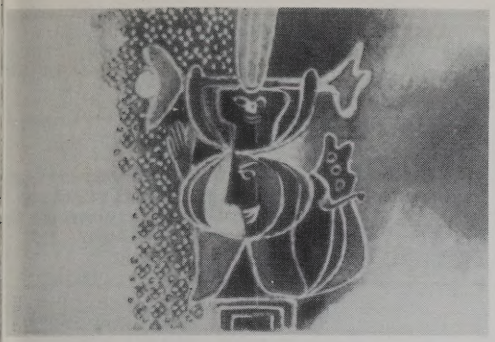
500



501

502

503



504

505

506

511

512

513

504 POINTNER, Rudolf (b. 1907). *Man with a Knife - Napoli d'Ischia Forio Utoring*, 1976. Watercolor on paper. 18.0 x 29.0 cm. Abstracted yellow flowers to left; abstract human figure in center, right hand upraised; knife on figure's left. Sideview of face, green on right and blue. Signed on verso: "Rudolf Pointner 1976." *N95.130.1. Graz, Austria. Sep. 24, '94.

Greek, 19th Century

505 RALLI, Theodore Jacques (1852-1909). *Girl Lying Down*. Oil on canvas. 23.0 x 48.0 cm. Signed u/r. *N95.141.7. Thessalonika, Greece. Mar. 16, '94. Interpol Number: E-221/12-1994

Hungarian, 20th Century

506 PACKA, Ferenc. *Portrait of a woman*, circa 1900. Oil on canvas. 168.0 x 115.0 cm. Museum inv. # VIII-1800 *N95.154.14. Wroclaw, Poland. Apr. 1, '94. Interpol Number: E-70/5-1994

Italian, 18th Century

507 NAZARIO, Nazari (1724-93). *Crucifixion*, 1746. Oil on canvas. 39.0 x 24.0 cm. *N95.170.2. Rovigo. Italy. Dec. 1, '93. Interpol Number: E-210/11-1994

508 NAZARIO, Nazari (1724-93). *Deposition*, 1746. Oil on canvas. 39.0 x 24.0 cm. *N95.170.3. Rovigo, Italy. Dec. 1, '93. Interpol Number: E-210/11-1994

509 NAZARIO, Nazari (1724-93). *Entombment*, 1746. Oil on canvas. 39.0 x 24.0 cm. *N95.170.4. Rovigo, Italy. Dec. 1, '93. Interpol Number: E-210/11-1994

510 NAZARIO, Nazari (1724-93). *Way to Calvary*, 1746. Oil on canvas. 39.0 x 24.0 cm. *N95.170.1. Rivigo, Italy. Dec. 1, '93. Interpol Number: E-210/11-1994

Polish, 18th Century

511 *Madonna lactans*, circa 1700. Oil on canvas. 65.0 x 53.0 cm. Museum inv. # VIII-2675. *N95.154.12. Wroclaw, Poland. Apr. 1, '94. Interpol Number: E-70/5-1994

512 *Penitent Magdalene*, circa 1700. Oil on canvas. 91.0 x 72.0 cm. Museum inv. #VIII-1055. *N95.154.2. Wroclaw, Poland. Apr. 1, '94. Interpol Number: E-70/5-1994

Polish, 19th Century

513 AUGUSTYNOWICZ, Alexander (b. 1865). *The Artist's Daughters*, 1912. Oil on canvas. 122.0 x 90.0 cm. Museum inv. #VIII- 1385. *N95.154.3. Wroclaw, Poland. Apr. 1, '94. Interpol Number: E-70/5-1994

514 STYKA, Jan (1858-1925). *Madonna and Child*, 1906. Oil on canvas. 109.7 x 100.5 cm. Standing Virgin Mary holding Christ Child in her left arm. Museum inv. # VIII-135. *N95.154.1. Wroclaw, Poland. Apr. 1, '94. Interpol Number: E-70/5-1994

515 *Flower Still Life*. Oil on canvas. 73.5 x 98.5 cm. Flowers in a shiny (metal?) bowl on a table. Pear in lower left corner, also on table. Bowl with two handles, thin and curving. Museum inv. # VIII-2109. *N95.154.8. Wroclaw, Poland. Apr. 1, '94. Interpol Number: E-70/5-1994

516 *Flower Still Life*. Oil on canvas. 73.5 x 98.5 cm. In a wide-bellied vase bearing an illegible inscription. Museum inv. # VIII-2110. *N95.154.9. Wroclaw, Poland. Apr. 1, '94. Interpol Number: E-70/5-1994

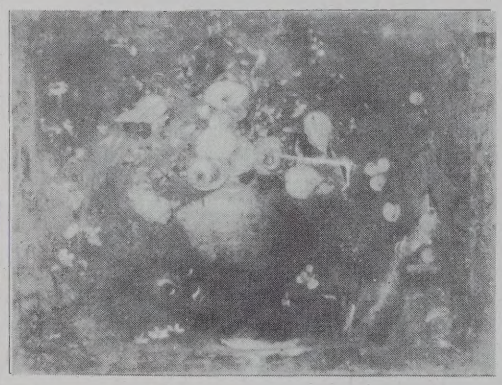
517 *Holy Family*. Oil on canvas. 80.0 x 67.0 cm. Museum inv. #VIII-2153. *N95.154.11. Wroclaw, Poland. Apr. 1, '94. Interpol Number: E-70/5-1994

518 *Household Interior*. Oil on canvas. 28.3 x 33.0 cm. Museum inv. # VIII-2703. *N95.154.13. Wroclaw, Poland. Apr. 1, '94. Interpol Number: E-70/5-1994

519 *Salvator Mundi*. Oil on canvas. 110.0 x 50.0 cm. Standing male figure (Christ), right hand raised in blessing, left hand holds globe surmounted by cross. Red robe with navy cloak; green and gold background. N95.176.6. Bialystok, Poland. Dec. 6, '90. Interpol Number: E-207/11-1994

520 *Third Birthday*. Oil on canvas. 74.0 x 54.0 cm. Museum inv. # VIII-1047. *N95.154.15. Wroclaw, Poland. Apr. 1, '94. Interpol Number: E-70/5-1994

514



516

518

515

517

520

Polish, 20th Century

521 MATZKE, Stanislaw. *Jesus Christ*, 1900. Oil on canvas. 51.0 x 37.0 cm. Bust-length portrait of a young man, long hair, clean shaven, facing directly forward, eyes cast in shadow of brow. Right arm horizontal, bent upward diagonally at elbow, right hand holds vertical staff to right of his head. Lightly indicated halo around head; painted in soft focus. Museum inv. # VIII-1074. *N95.154.16. Wroclaw, Poland. Apr. 1, '94. Interpol Number: E-70/5-1994

Polish, Century Unknown

522 *Annunciation.* Oil on panel. 41.0 x 24.0 cm. Standing woman (Mary), turning to the left, facing an angel. N95.176.9. Bialystok, Poland. Dec. 6, '90. Interpol Number: E-207/11-1994

523 *Patriarch.* Oil on tinplate? 27.0 x 31.0 cm. Standing male figure, patriarch, dressed as a saint. Green and red liturgical robes and a miter; carries a staff. N95.176.7. Bialystok, Poland. Dec. 6, '90. Interpol Number: E-207/11-1994

Portuguese, 20th Century

524 BARBOSA, Mariza Marques. *Mulheres Brasileiras*. Oil or mixed media on canvas. 60.0 x 50.0 cm. *N95.172.6. Lisbon, Portugal. Jan. 1, '93. Interpol Number: E-156/8-1994

525 BERNARDES DA FONSECA, Maria Candida. *Raimundo Nortista e seu Jegue Xexe.* Oil or mixed media on canvas. 60.0 x 50.0 cm. *N95.172.10. Lisbon, Portugal. Jan. 1, '93. Interpol Number: E-156/8-1994

526 BOTELHO DE CAMPOS COELHO, Heleninha. *Pantanal.* Oil or mixed media on canvas. 50.0 x 60.0 cm. *N95.172.1. Lisbon, Portugal. Jan. 1, '93. Interpol Number: E-156/8-1994

527 CONCEICAO KOBAYASCHI, Hilda. *Pantanal.* Oil or mixed media on canvas. 50.0 x 60.0 cm. Signed l/r. *N95.172.18. Lisbon, Portugal. Jan. 1, '93. Interpol Number: E-156/8-1994

528 CORREA DA COSTA, Ivana Maria Vilela. *Brasil - Sabores e Perfumes.* Oil or mixed media on canvas. 50.0 x 60.0 cm. Flower and fruit still-life. Signed l/l. *N95.172.8. Lisbon, Portugal. Jan. 1, '93. Interpol Number: E-156/8-1994

521

525

527

524

526

528

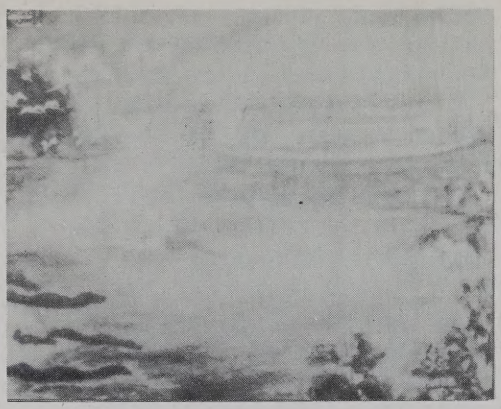
530

529 CORTAZZIO, Anna Grimaldi. *Figura de Cigana*. Oil or mixed media on canvas. 60.0 x 50.0 cm. *N95.172.11. Lisbon, Portugal. Jan. 1, '93. Interpol Number: E-156/8-1994

530 COSTA REISMIGUELETTO, Maria Gabriela. *Brasil, Cachoeira-Bahia*. Oil or mixed media on canvas. 60.0 x 50.0 cm. Signed l/l. *N95.172.14. Lisbon, Portugal. Jan. 1, '93. Interpol Number: E-156/8-1994

531 MADUREIRA ZAPPALA, Eliza Helena. *Sertao do Brasil*. Oil or mixed media on canvas. 50.0 x 60.0 cm. Signed l/r. *N95.172.3. Lisbon, Portugal. Jan. 1, '93. Interpol Number: E-156/8-1994

531



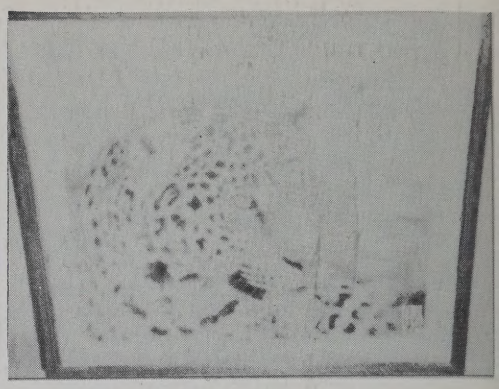
533

532 MEDEIROS DE PONTE, Zita Ascencao . *Ouro Preto*. Oil or mixed media on canvas. 50.0 x 60.0 cm. *N95.172.4. Lisbon, Portugal. Jan. 1, '93. Interpol Number: E-156/8-1994

533 NARDEZ GUIMARAES, Guaraciaba Aparec. *Passeio turistico no Pantanal*. Oil or mixed media on canvas. 50.0 x 60.0 cm. Signed l/l.. *N95.172.19. Lisbon, Portugal. Jan. 1, '93. Interpol Number: E-156/8-1994

534 NERY DE AZEVEDO (TOMZORYN), Antonio. *Caramista do Rio Cuiaba*. Oil or mixed media on canvas. 50.0 x 60.0 cm. Signed l/r. *N95.172.5. Lisbon, Portugal. Jan. 1, '93. Interpol Number: E-156/8-1994

535



536

535 NEVES METRAM, Lisete Cardoso. *Casario de Mariana, Minas Gerias*. Oil or mixed media on canvas. 50.0 x 60.0 cm. Signed l/r. *N95.172.20. Lisbon, Portugal. Jan. 1, '93. Interpol Number: E-156/8-1994

536 NUNES (TUTT), Maria Aparecida Sampaio. *Pantaneira*. Oil or mixed media on canvas. 50.0 x 60.0 cm. *N95.172.9. Lisbon, Portugal. Jan. 1, '93. Interpol Number: E-156/8-1994

537 PERES, Nestor. *Velho Forte sobre Rochas*. Oil or mixed media on canvas. 50.0 x 60.0 cm. *N95.172.12. Lisbon, Portugal. Jan. 1, '93. Interpol Number: E-156/8-1994

537

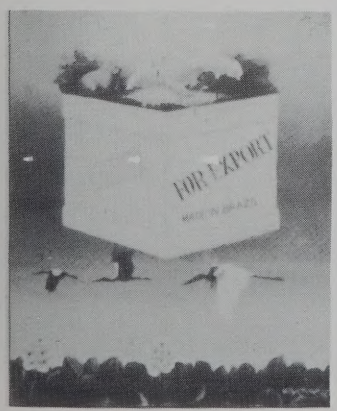
538

538 REIS TESSAROLO, Sonia Dos. *Mae Indigena II*. Oil or mixed media on canvas. 60.0 x 50.0 cm. *N95.172.16. Lisbon, Portugal. Jan. 1, '93. Interpol Number: E-156/8-1994

539 SANTOS, Victor Hugo Dos. *A Industria Ecologica*. Oil or mixed media on canvas. 60.0 x 50.0 cm. Signed l/r. *N95.172.15. Lisbon, Portugal. Jan. 1, '93. Interpol Number: E-156/8-1994

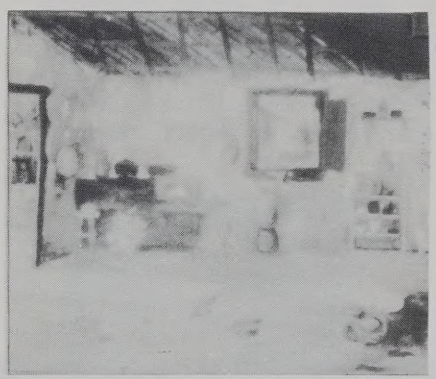
540 SEJOPOLES, Yeda Spinelli. *Caminho das Aguas*. Oil or mixed media on canvas. 50.0 x 60.0 cm. Signed l/r. *N95.172.17. Lisbon, Portugal. Jan. 1, '93. Interpol Number: E-156/8-1994

541 SILVA PANZERI, Maria Helena da. *Cozina*. Oil or mixed media on canvas. 50.0 x 60.0 cm. Signed l/r. *N95.172.2. Lisbon, Portugal. Jan. 1, '93. Interpol Number: E-156/8-1994



539

540



541

542

543

544

542 SOUZA, Joaquim Giovani de. *Dourado - Peixe do Pantanal*. Oil or mixed media on canvas. 50.0 x 60.0 cm. Signed l/l. *N95.172.7. Lisbon, Portugal. Jan. 1, '93. Interpol Number: E-156/8-1994

Portuguese, Century Unknown

543 Sati Weno Yamamoto. *Raizes Brazileiras*. Oil or mixed media on canvas. 50.0 x 60.0 cm. *N95.172.13. Lisbon, Portugal. Jan. 1, '93. Interpol Number: E-156/8-1994

Slovak, 17th Century

544 *Annunciation*, circa 1660. Oil on canvas. 133.0 x 116.0 cm. Arched frame. *N95.142.1. Ptuj, Slovakia. Oct. 6, '94.

Spanish, 18th Century

545 *St. Veronica and Jesus*. Oil. 121.0 x 121.0 cm. *N95.123.1. Mafra, Portugal. Jun. 18, '94. Interpol Number: E-158/8-1994

545

Photographs

American, 19th Century

546 *Thomas Alva Edison*, 1879. Photograph. 12.7 x 17.8 cm. Cabinet photograph of the inventor. Signed across the bottom by Edison and dated. N95.156.2. New Haven, CT. Jan. 7, '95.

Prints, Drawings

Austrian, 20th Century

547 KOKOSCHKA, Oskar (1886-1980). *Three Nudes*. Pencil on paper. 32.0 x 41.0 cm. Monogrammed l/r: "O.K." Recorded under inventory No. A/14/23/32. *N95.141.9. Thessalonika, Greece. Mar. 16, '94. Interpol Number: E-221/12-1994

Dutch, 17th Century

548 REMBRANDT, Harmenz. van Rijn (1606-69). *The Golf Player*, 1654. Etching on laid paper. 9.5 x 14.2 cm. Bartsch 125, 1st state, with plate tone; some printing flaws and foxing. Collector's mark on verso: "CD in monogram surrounded by a large "G." Lugt 1145: Dr. C.D. Ginsburg. *N95.165.1. Los Angeles, CA. Apr. 9, '95.

Dutch, 20th Century

549 VAN DONGEN, Kees (1877-1968). *Nude*. Black and red pencil on paper? 45.0 x 41.0 cm. Signed l/l. Recorded under inventory No. A/17/48//60. *N95.141.2. Thessalonika, Greece. Mar. 16, '94. Interpol Number: E-221/12-1994

French, 19th Century

550 DAUMIER, Honoré (1808-79). *An Old Woman*. Charcoal on paper. 21.0 x 15.0 cm. Recorded under inventory No. A/B/10/13. *N95.141.4. Thessalonika, Greece. Mar. 16, '94. Interpol Number: E-221/12-1994

551 MARQUET, Albert (1875-1947). *Summer*. Pen and ink on paper. 25.0 x 34.0 cm. Monogrammed l/r: "A.M." Recorded under inventory No. A/15/30/39. *N95.141.6. Thessalonika, Greece. Mar. 16, '94. Interpol Number: E-221/12-1994

549

547

550

548

551

52

553

554

555

556

557

552 VILLON, Jacques (1875-1963). *Vase of Flowers,* 1927. Etching and aquatint. 38.1 x 48.3 cm. Edition # 75/200. Signed "Villon" in pencil, lower right. "Vincent" written at top. *N95.163.2. Los Angeles, CA. Oct. 1, '94.

Sculpture

African, 20th Century

553 *Four figures.* Bronze. Ht. 165.1 cm. Of varying heights. Bodies abstracted into simple, elongated rectangles, heads into circles. Said to be father, mother and two children. Heads have only eyes and some edge decoration. Bodies have only geometric patterning, no limbs. Cut from permanent base, perhaps with blowtorch. Blue-green patina. *N95.164.1. La Jolla, CA. Feb. 1, '95.

Austrian, 14th Century

554 *St. Christopher and the Christ Child.* Wood. 100.0 x 45.0 x 23.0 cm. *N95.137.1. St. Veit/Glan, Austria. Sep. 1, '94.

Austrian, 17th Century

555 *Christ Child.* Cast wax with metal. 16.8 x 12.7 x 4.6 cm. Christ Child, naked, lying in bed of flowers and crescents. Lower legs crossed. Floral bed polychromed. *N95.136.1. Stadtsschlaining, Austria. Aug. 27, '94.

Austrian, 18th Century

556 *Angel.* Polychromed, Wood. Ht. 20.0 cm. *N95.132.1. Kirchheim, Austria. Oct. 29, '94.

557 *Bust of a Woman.* Stone. 48.0 x 30.0 cm. *N95.135.1. Obergrafendorf, Austria. Dec. 1, '95.

558

559

560

561

558 *Bust of a Woman.* Stone. 48.0 x 30.0 cm. Face badly worn, nose missing. Wearing robe; hair pulled back from forehead. *N95.135.2. Obergrafendorf, Austria. Dec. 1, '95.

559 *Angel.* Polychromed wood. Ht. 40.0 cm. *N95.148.3. St. Gilgen/Salzburg, Austria. Dec. 15, '94.

560 *Angel.* Polychromed wood. Ht. 40.0 cm. Polychromed. *N95.148.4. St. Gilgen/Salzburg, Austria. Dec. 15, '94.

561 *Angel.* Polychromed wood. Ht. 21.0 cm. No wings. *N95.148.2. St. Gilgen/Salzburg, Austria. Dec. 15, '94.

562 *Maria Immaculata*, circa 1700. Wood. Ht. 44.0 cm. Statue on square base with monogram "IM" in center, half- volutes on either side of base. *N95.148.1. St. Gilgen/Salzburg, Austria. Dec. 15, '94.

Austrian, 19th Century

563 *Shepherdess.* Wood. Ht. 38.0 cm. Base is cubic with bevelled corners; inscribed on base: "PFJ." *N95.146.1. Vienna, Austria. Oct. 24, '94.

564 *St. Anthony.* Wood. Ht. 15.0 cm. *N95.147.1. Vienna, Austria. Dec. 1, '94.

565 *St. John Nepomuk.* Wood. Ht. 15.0 cm. *N95.147.2. Vienna, Austria. Dec. 1, '94.

562

563

564

565

566

567

568

569

Austrian, 20th Century

566 SPORER VON RAMSAU. *Crucifix corpus*, circa 1940. Polychromed wood. 70.0 x 40.0 cm. Body of Christ from a crucifix. *N95.149.1. Zell am Ziller, Austria. Dec. 23, '94.

567 *Madonna and Child*, circa 1950. Wood. Ht. 90.0 cm. *N95.150.1. Wiedendorf, Austria. Dec. 23, '94.

Austrian, Century Unknown

568 *Bust of a Woman*. Stone. 48.0 x 30.0 cm. Female bust figure, short curly hair; badly worn, nose missing. Wears robe. *N95.135.3. Obergrafendorf, Austria. Dec. 1, '95.

Czech, 17th Century

569 *St. Dorothy*, circa 1680. Polychromed wood. Ht. 90.0 cm. *N95.174.1. Hradec Kralove, Czech Republic. Mar. 14, '94. Interpol Number: CZ-13016/94-CV

Czech, 18th Century

570 *St. Ivan*, circa 1718. Polychromed wood. Ht. 90.0 cm. N95.174.2. Hradec Kralove, Czech Republic. Mar. 14, '94. Interpol Number: CZ-13016/94-CV

571 *St. Vitus*, circa 1718. Polychromed wood. Ht. 90.0 cm. *N95.174.3. Hradec Kralove, Czech Republic. Mar. 14, '94. Interpol Number: CZ-13016/94-CV

Dutch, 20th Century

572 VERKADE, Kees. *Cirque*, 1989. Bronze. Ht. 50.5 cm. Signed and dated on the base, with the edition mark: "5/6". *N95.127.5. London, England. Jan. 1, '95.

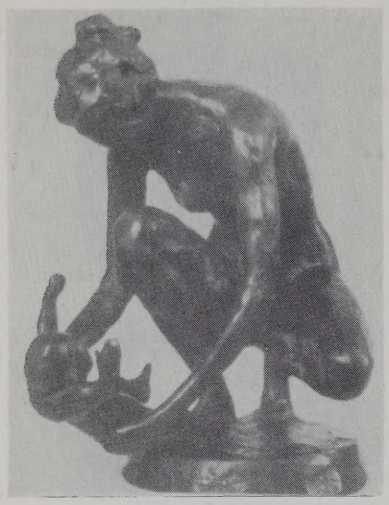
573 VERKADE, Kees. *La tendresse*, 1994. Bronze. Ht. 23.0 cm Signed and dated on base, along with a founder's mark. *N95.127.1. London, England. Jan. 1, '95.

570

571

572

573



574

574 VERKADE, Kees. *Le Recueil*, 1994. Bronze. Ht. 20.0 cm. Signed, dated and with a founder's mark on the round base. *N95.127.2. London, England. Jan. 1, '95.

575 VERKADE, Kees. *Le premier pas*, 1994. Bronze. Ht. 23.0 cm. Signed, dated and founder's mark on squared but irregularly shaped base. *N95.127.3. London, England. Jan. 1, '95.

576 VERKADE, Kees. *Zenith*, 1993. Bronze. Ht. 50.0 cm. Signed and dated on round base along with edition mark: "4/6". *N95.127.4. London, England. Jan. 1, '95.

Flemish, 16th Century

577 *Crucifixion*, circa 1500. Wood. 72.0 x 33.0 cm. *N95.153.1. Villers-le-Rond, France. Jul. 10, '94. Interpol Number: E-170/9-134

French, 18th Century

578 *Bishop*, circa 1700. Polychromed wood. Ht. 68.0 cm. Made of five parts. *N95.153.3. Villers-le-Rond, France. Jul. 10, '94. Interpol Number: E-170/9-134

579 *Bishop.* Polychromed wood. Ht. 72.0 cm. Made from five parts. *N95.153.4. Villers-le-Rond, France. Jul. 10, '94. Interpol Number: E-170/9-134

French, 19th Century

580 BOLOGNA, Giovanni (1529-1608) After . *Rape of a Sabine*, circa 1870. Bronze. Ht. 120.0 cm. Standing man grasping a woman who tries to flee; she has another man at her feet. Of the period of Napoleon II. N95.173.13. Crise, France. Mar. 3, '94. Interpol Number: E-147/8-1994

577

575

578

576

579

581

582

583

584

581 *Man with a Rearing Horse*, circa 1870. Gilded bronze. Ht. 60.0 cm. *N95.173.4. Crise, France. Mar. 3, '94. Interpol Number: E-147/8-1994

French/Flemish, 16th Century

582 *Virgin and Child*. Wood. Ht. 73.0 cm. Traces of gilding in folds of Virgin's robe. *N95.153.2. Villers-le-Rond, France. Jul. 10, '94. Interpol Number: E-170/9-134

Polish, 14th Century

583 *Pair of Cherubim*. Wood. W. 65.0 cm. Without wings. *N95.167.1. Cynkowo, Poland. Sep. 19, '93. Interpol Number: E-159/8-1994

584 *Pietà*. Polychromed wood. Ht. 90.0 cm. *N95.167.3. Cynkowo, Poland. Sep. 19, '93. Interpol Number: E-159/8-1994

585 *St. Adalbert*. Polychromed wood. Ht. 110.0 cm. *N95.167.4. Cynkowo, Poland. Sep. 19, '93. Interpol Number: E-159/8-1994

586 *St. Margaret*. Polychromed wood. Ht. 75.0 cm. *N95.167.2. Cynkowo, Poland. Sep. 19, '93. Interpol Number: E-159/8-1994

Polish, 15th Century

587 *St. Mary Magdalene*, circa 1420. Polychromed wood. Ht. 100.0 cm. Crown with florettes; one broken from previous theft. Gilding. Inventory # PC-71-47. *N95.177.1. Katowice, Poland. Aug. 25, '91. Interpol Number: E-225/12-1994

Polish, 16th Century

588 *St. Catherine of Alexandria*. Polychromed wood with gilding. Paint and gilding are chipped; parts of crown are missing. *N95.177.3. Katowice, Poland. Aug. 25, '91. Interpol Number: E-225/12-1994

585

586

587

588

589 *Virgin and Child.* Polychromed wood. One of the child's hands broken from a previous theft. *N95.177.2. Katowice, Poland. Aug. 25, '91. Interpol Number: E-225/12-1994

Polish, 18th Century

590 *Apostle,* circa 1750. Polychromed wood with metal. Ht. 59.0 cm. Stands on base of symmetrical twin volutes, with a rounded trapezoidal relic receptacle. *N95.171.2. Kalisz, Poland. Nov. 22, '91. Interpol Number: E-199/11-1994

591 *Apostle,* circa 1750. Polychromed wood with silver. Ht. 60.0 cm. Stands on base comprised of twin symmetrical and florid volutes, around a rounded trapezoidal relic receptacle. *N95.171.3. Kalisz, Poland. Nov. 22, '91. Interpol Number: E-199/11-1994

592 *Apostle,* circa 1750. Polychromed wood with silver. Ht. 61.0 cm. Stands on base comprised of two symmetrical volutes around a rounded trapezoidal opening for relics. Covered in chased, beaten repoussé silver. *N95.171.4. Kalisz, Poland. Nov. 22, '91. Interpol Number: E-199/11-1994

593 *Pietà,* circa 1770. Polychromed wood. Ht. 75.0 cm. *N95.166.1. Bystrzyca Klodzka, Poland. Sep. 5, '93. Interpol Number: E-161/8-1994

594 *St. James,* circa 1750. Polychromed wood with silver. Ht. 59.0 cm. Stands on base comprised of two symmetrical florid volutes around a rounded trapezoidal hole for relics. Covered in chased, beaten silver. *N95 171.5. Kalisz, Poland. Nov. 22, '91. Interpol Number: E-199/11-1994

595 *St. John the Evangelist,* circa 1750. Polychromed wood with silver. Ht. 59.0 cm. Stands on base comprised of two florid symmetrical volutes around a rounded trapezoidal opening for relics. Covered in chased, beaten silver. *N95.171.6. Kalisz, Poland. Nov. 22, '91. Interpol Number: E-199/11-1994

596 *St. Paul,* circa 1750. Polychromed wood with silver. Ht. 61.0 cm. Stands on base comprised of two florid symmetrical volutes around a rounded trapezoidal hole for relics. Covered in silver. Under his left arm is a book. *N95.171.7. Kalisz, Poland. Nov. 22, '91. Interpol Number: E-199/11-1994

597 *St. Simon,* circa 1750. Polychromed and gilded wood. Ht. 58.0 cm. Base comprised of two symmetrical florid volutes, with a rounded trapezoidal receptacle for relics. *N95.171.1. Kalisz, Poland. Nov. 22, '91. Interpol Number: E-199/11-1994

Spanish, 18th Century

598 *Our Lady of Sorrows.* Polychromed wood. Ht. 92.0 cm. *N95.123.3. Mafra, Portugal. Jun. 18, '94. Interpol Number: E-158/8-1994

599 *Our Lady of the Conception.* Polychromed wood. Ht. 120.0 cm. *N95.123.4. Mafra, Portugal. Jun. 18, '94. Interpol Number: E-158/8-1994

589

592

593

598

599

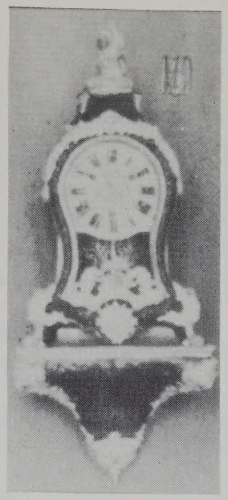
Decorative Arts

600 *St. Francis*. Polychromed wood. Ht. 60.0 cm. *N95.123.2. Mafra, Portugal. Jun. 18, '94. Interpol Number: E-158/8-1994

601 *St. Peter*. Polychromed wood. Ht. 120.0 cm. *N95.123.5. Mafra, Portugal. Jun. 18, '94. Interpol Number: E-158/8-1994

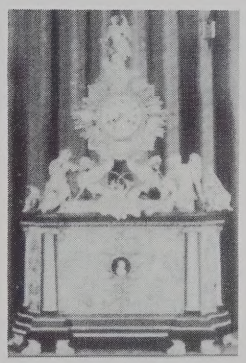
600

601

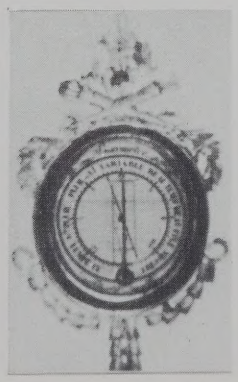


602

603



605



606

Clocks, Timepieces, Watches

French, 17th Century

602 Wall clock. Wood, tortoiseshell, and ormolu. *N95.173.2. Crise, France. Mar. 3, '94. Interpol Number: E-147/8-1994

603 Wall clock. Ormolu. *N95.173.8. Crise, France. Mar. 3, '94. Interpol Number: E-147/8-1994

French, 18th Century

604 Berthoux Horloger de la Reine. Clock. Bronze. Louis XVI clock, gilded bronze with bird organ. Face and mechanism rest on truncated column on a base. Column flanked by cherubs among leafy branches. Frame inscribed, "Berthoux Horloger de la Reine". N95.173.11. Crise, France. Mar. 3, '94. Interpol Number: E-147/8-1994

605 Davrainville et Barancourt. Clock. Marble and gilded bronze. Louis XVI. On front is small medallion with profile portrait of Louis XVI in white on a blue background. Base rests on lion's-paw feet. *N95.173.1. Crise, France. Mar. 3, '94. Interpol Number: E-147/8-1994

606 Barometer. Gilded wood. *N95.173.3. Crise, France. Mar. 3, '94. Interpol Number: E-147/8-1994

607 Clock. Porcelain. *N95.173.10. Crise, France. Mar. 3, '94. Interpol Number: E-147/8-1994

Candlesticks, Candelabra, Lamps

Austrian, 19th Century

608 Candelabra, circa 1800. Silver. Ht. 40.0 cm. For three candles; end is conical and set in candle holders; the side arms are flourished and intricately decorated in the middle, each 8 mm. in diameter. All three candle holders are detachable and have a 5 cm. diameter at the upper border; upper and lower border elevated. Base is cruciform and 15 cm. in diameter with a 5 mm. border, chased and slightly raised. The holders are hollow, but the lower edge is covered. Near the bottom is a punch mark. The inventory number of the Castle Eggenberg in Graz is scratched in: "AEG 407 -1.Kerzenleuchter, AEG 407-2. Kerzenleuchter." N95.151.1. Graz, Austria. Dec. 23, '94. Interpol Number: 1073000/138-II

609

French, 18th Century

609 Pair of candelabra. Porphyry, marble and ormolu. *N95.173.7. Crise, France. Mar. 3, '94. Interpol Number: E-147/8-1994

Polish, 18th Century

610 Pair of candlestick holders, circa 1750. Polychromed wood. Ht. 45.0 cm. In the form of cherubim. *N95.166.3. Bystrzyca Klodzka, Poland. Sep. 5, '93. Interpol Number: E-161/8-1994

610 *(one of a pair)*

611

Ceramics, Pottery, Porcelain

Dutch, 17th Century

611 Lidded vase, circa 1675. Earthenware. Delftware. Body of vase with landscape decoration, including a central tree and two houses behind to the left; irregularly framed by swirling outline with some flowers in upper corners. Conical lid surmounted by foliate form. *N95.128.2. Rotterdam, The Netherlands. Feb. 5, '95.

French, 18th Century

612 *The Four Muses*. Porcelain. *N95.173.9. Crise, France. Mar. 3, '94. Interpol Number: E-147/8-1994

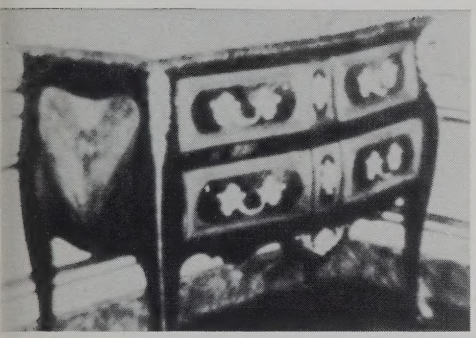
612

Furniture, Accessories

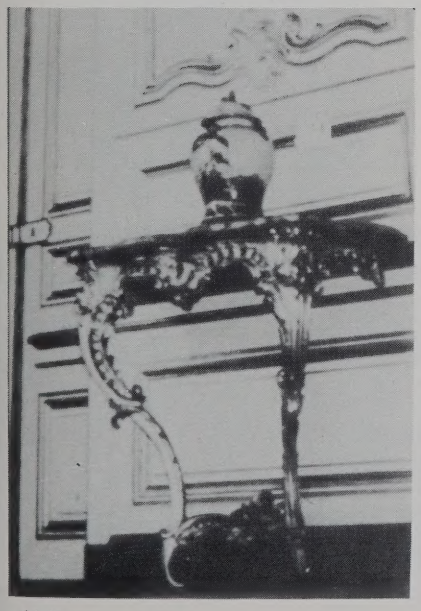
French, 18th Century

613 Commode, circa 1750. Wood, marble and ormolu. Louis XV. *N95.173.5. Crise, France. Mar. 3, '94. Interpol Number: E-147/8-1994

614 Console, circa 1750. Gilded wood and marble. Louis XV. *N95.173.6. Crise, France. Mar. 3, '94. Interpol Number: E-147/8-1994



613



614

Icons

Polish, 19th Century

615 *Angel Gabriel*, circa 1880. Diam. 36.0 cm. Name inscribed inside halo. *N95.176.2. Bialystok, Poland. Dec. 6, '90. Interpol Number: E-207/11-1994

616 *Seven Saints and Patriarchs.* 18.0 x 14.5 cm. *N95.176.4. Bialystok, Poland. Dec. 6, '90. Interpol Number: E-207/11-1994

615

616

617 *St. John the Evangelist.* Diam. 40.5 cm. Name inscribed in Cyrillic at top. Frame is 8-pointed star. *N95.176.3. Bialystok, Poland. Dec. 6, '90. Interpol Number: E-207/11-1994

618 *Virgin of the Annunciation*, circa 1880. Diam. 36.0 cm. Gilded background with Cyrillic characters around the Virgin. *N95.176.1. Bialystok, Poland. Dec. 6, '90. Interpol Number: E-207/11-1994

617

618

Polish, 20th Century

619 *St. Nicholas.* 110.0 x 50.0 cm. Damage from previous theft. *N95.176.5. Bialystok, Poland. Dec. 6, '90. Interpol Number: E-207/11-1994

Polish, Century Unknown

620 *Two Evangelists.* Oil on panel. 32.0 x 32.0 cm. Two icons, identical, facing each other, bust length. N95.176.8. Bialystok, Poland. Dec. 6, '90. Interpol Number: E-207/11-1994

619

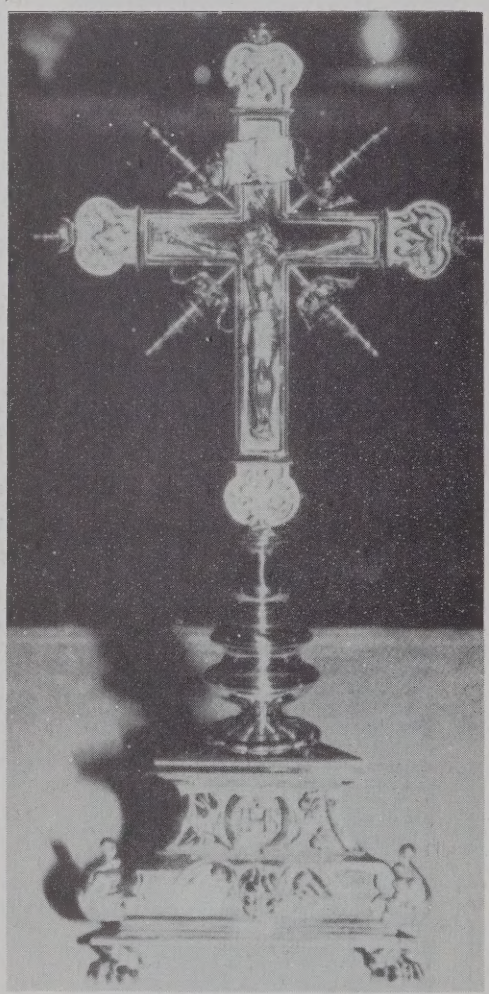
Liturgical Objects

Austrian, 19th Century

621 Crucifix, circa 1850. Brass. 42.0 x 21.0 cm. *N95.138.1. Wies, Austria. Mar. 24, '93.

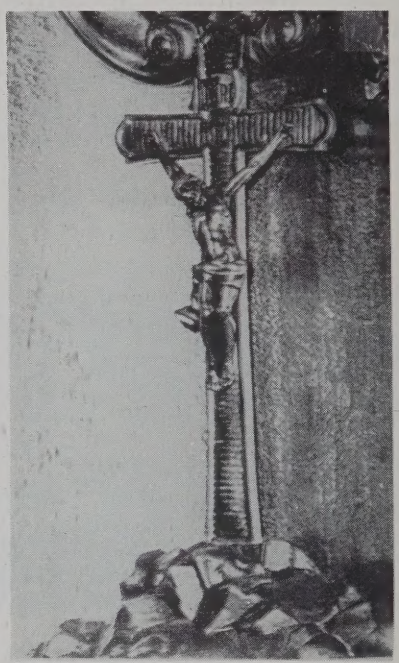
Polish, 18th Century

622 Crucifix, circa 1726. Gilded wood. Ht. 55.0 cm. *N95.166.2. Bystrzyca Klodzka, Poland. Sep. 5, '93. Interpol Number: E-161/8-1994



621

623 Reliquary, circa 1700. Gilded silver and glass. Ht. 25.0 cm. *N95.168.1. Szymanow, Skierniewce, Poland. Feb. 11, '91. Interpol Number: E-229/12-1994



622

623

Tapestries, Textiles

Flemish, 16th Century

624 *Biblical scene*, circa 1560. Wool? 104.0 x 152.0 cm. Pieces of other tapestries have been inserted at the bottom. Woven in Brussels. Inventory # 16820. *N95.162.4. Doubleby, Czech Republic. Sep. 3, '94. Interpol Number: E-228/12-1994

Flemish, 17th Century

625 *Joseph Forgiven by Benjamin*, circa 1640. Wool. 337.0 x 203.0 cm. Above are two cherubs bearing a medallion with the inscription, "Beniamin Excusat Judas Praepatris Amore." Woven in Brussels. Restored. Inventory No. 1 75 000. *N95.1652.3. Doubleby, Czech Republic. Sep. 3, '94. Interpol Number: E-228/12-1994

French, 18th Century

626 *Pastoral*, circa 1730. Wool? 285.0 x 172.0 cm. Inventory # 83144. *N95.162.1. Doubleby, Czech Republic. Sep. 3, '94. Interpol Number: E-228/12-1994

French/Flemish, 18th Century

627 *Card Players in Woods*, circa 1750. Wool? 158.0 x 172.0 cm. Inventory # 58546. *N95.162.2. Doubleby, Czech Republic. Sep. 3, '94. Interpol Number: E-228/12-1994

624

625

626

627

Antiquities

Sculpture

Egyptian, Century Unknown

628 Stele. Stone. 33.5 x 22.0 x 4.0 cm. *N95.126.1. Amsterdam, The Netherlands. Nov. 23, '94.

Roman, 2nd Century

629 Grave stele, circa 100 A.D. . Stone. Ht. 80.0 cm. *N95.152.1. Orenkoy, Aslanapa, Turkey. Aug. 22, '94. Interpol Number: E-181/10-1994

628

629

Asian Art

Ceramics

Japanese, 18th Century

630 Tea service, circa 1725. Porcelain. Imari design. Comprising eighteen pieces. *N95.128.1. Rotterdam, The Netherlands. Feb. 5, '95.

Japanese, Century Unknown

631 Lidded jar with spigot. Porcelain. After a European model. Feet in the form of three standing female figures in robes. The body decorated with birds. *N95.128.3. Rotterdam, The Netherlands. Feb. 5, '95.

630

631

Miscellaneous

Books, Documents, Manuscripts

American, 20th Century

632 Friendship Calendar, 1908. Paper. Friendship book compiled by Mrs. Edison for Madeleine Edison Sloane and filled in by various hands, much of it by Ms. Sloane. Signed by Thomas A. Edison on February 24, 1908 with eight lines of poetry in dark ink with his signature at the bottom; on January 20, signed by Charles Edison and also on April 1 and on May 18; with a picture of a relative (Aunt Grace) and a poem by James W. Riley on May 19; by Charles Edison on June 1 and July 11, and by "I Pea Green" (possibly a T. A. Edison insert) on July 11; on August 3 by Charles Edison; Uncle Lewis typed a page in early August; on Oct. 31 and also on December 15 "to dear little wife from hubby" (possibly T. A. Edison using disguised handwriting). Comprising approximately 365 pages, each approximately 10.5 x 12.7 cm. mounted on an end board approximately 17.8 x 30.5 cm. Descended in the family of the owner. Missing the first three pages. N95.156.1. New Haven, CT. Jan. 7, '95.

French/Flemish, 15th Century

633 *Book of Hours*, circa 1400. Parchment. 13.5 x 9.5 cm. Comprising 255 pages, 78 with illuminations in grisaille. Binding is red morocco leather, decorated with fleurs-de-lys. Contents stamped "B.N." in many places, also with Colbert's stamp. Text in Latin; illuminations made in Tournai. BN shelflist number: Lat 1364. *N95.169.1. Paris, France. Aug. 29, '94. Interpol Number: E-227/12-1994

Stolen Art Index

African
  Sculpture 553
American
  Books, Documents, Manuscripts 632
  Paintings, Pastels, Mixed Media Works, Watercolors 479-81
  Photographs 546
Augustynowicz, A. 513
Austrian
  Candlesticks, Candelabra, Lamps 608
  Liturgical Objects 621
  Paintings, Pastels, Mixed Media Works, Watercolors 482-87
  Prints, Drawings 547
  Sculpture 554-68

Barbosa, M. M. 524
Barkoff, A. 496
Berchem, N. 490
Bernardes da Fonseca, M. C. 525
Berthoux Horloger de la Reine 604
Besler, W. 484
Bologna, G., After 580
Botelho de Campos Coelho, H. 526
Brazilian
  Paintings, Pastels, Mixed Media Works, Watercolors 488

Cavalcanti, E. D. 488
Conceicao Kobayaschi, H. 527
Correa da Costa, I. M. V. 528
Cortazzio, A. G. 529
Costa Reis Migueletto, M. G. 530
Czech
  Paintings, Pastels, Mixed Media Works, Watercolors 489
  Sculpture 569-71

Daumier, H. 550
Davrainville et Barancourt 605
Dier, E. A. 503
Douven, J. F. van 500
Dufy, R. 498
Dutch
  Ceramics, Pottery, Porcelain 611
  Paintings, Pastels, Mixed Media Works, Watercolors 490
  Prints, Drawings 548-49
  Sculpture 572-76

Egyptian
  Sculpture 628
European
  Paintings, Pastels, Mixed Media Works, Watercolors 491-95

Finnish
  Paintings, Pastels, Mixed Media Works, Watercolors 496
Flemish
  Sculpture 577
  Tapestries, Textiles 624-25
French
  Candlesticks, Candelabra, Lamps 609
  Ceramics, Pottery, Porcelain 612
  Clocks, Timepieces, Watches 602-607
  Furniture, Accessories 613-14
  Paintings, Pastels, Mixed Media Works, Watercolors 497-99
  Prints, Drawings 550-52
  Sculpture 578-81
  Tapestries, Textiles 626
French/Flemish
  Books, Documents, Manuscripts 633
  Sculpture 582
  Tapestries, Textiles 627
Fruhwirth, R. 485

German
  Paintings, Pastels, Mixed Media Works, Watercolors 500-504
Greek
  Paintings, Pastels, Mixed Media Works, Watercolors 505
Guillaume, L. M. D. 479

Hundertwasser (Friedrich Stowasser) 486
Hungarian
  Paintings, Pastels, Mixed Media Works, Watercolors 506

Italian
  Paintings, Pastels, Mixed Media Works, Watercolors 507-10

Japanese
  Ceramics 630-31

Kokoschka, O. 547
Kupecky, J. 489

Madureira Zappala, E. H. 531
Maltzan, M. 494
Marquet, A. 551
Martin, F. 480
Matzke, S. 521
Medeiros de Ponte, Z. A. 532
Moll, C. 482

Nardez Guimaraes, G. A. 533
Nazario, N. 507-510
Nery de Azevedo (Tomzoryn), A. 534
Neves Metram, L. C. 535
Nunes(Tutt), M. A. S. 536

Ovens, J. 501

Packa, F. 506
Peres, N. 537
Philippoteaux, H. F. E. 497
Pointner, R. 504
Polish
  Candlesticks, Candelabra, Lamps 610
  Icons 615-20
  Liturgical Objects 622-23
  Paintings, Pastels, Mixed Media Works, Watercolors 511-23
  Sculpture 583-97
Portuguese
  Paintings, Pastels, Mixed Media Works, Watercolors 524-43

Ralli, T. J. 505
Reis Tessarolo, S. D. 538
Rembrandt, H. v. R. 548
Roman
  Sculpture 629

Santos, V. H. D. 539
Sati Weno Yamamoto 543
Sayre, F. G. 481
Schlombs, O. 495
Schrodl, A. 483
Sejopoles, Y. S. 540
Silva Panzeri, M. H. d. 541
Slovak
  Paintings, Pastels, Mixed Media Works, Watercolors 544
Souza, J. G. de 542
Spanish
  Paintings, Pastels, Mixed Media Works, Watercolors 545
  Sculpture 598-601
Sporer von Ramsau 566
Styka, J. 514

Utrillo, M. 499

Van Dongen, K. 549
Verkade, K. 572-76
Villon, J. 552
Volkhard, W. 502

If You Spot Stolen Art...

Don't hesitate. Call IFAR at (212) 879-1780. Do not mention your suspicion to the person in whose home or place of business you have seen it. If you know the whereabouts of a work of art that you see reported as stolen or missing in the pages of *IFARreports*, you have a rare opportunity to do some- thing wonderful for a victim of art theft. And possibly for yourself.

In many cases, rewards, usually 10% of recovered value, are offered for the safe return of stolen art along with information which could lead to the prosecution of the thief or thieves. Even if you don't have information about the crime, you may be entitled to some reward just for spotting stolen art, as long as you are not related to the theft itself.

IFAR will see to it that your information will be handled with discretion and speed. We will work closely with the person or agency who reported the theft to the Art Loss Register and also with the appropriate law enforcement authorities.

Do you Know About IFAR?

The International Foundation for Art Research is a nonprofit organization dedicated to preventing the circulation of stolen, forged, and misattributed works of art. In 1991, it joined with partners in London to form the Art Loss Register (ALR), an international clearinghouse for information on stolen art, which maintains an image database of some 60,000 stolen items.

With this resource, ALR offers an Art Theft Search Service, designed for buyers to determine if a potential purchase is registered as stolen ($50 fee per search). Call Anna Kisluk at (212) 879-1780 to initiate a search.

IFAR's magazine, *IFARreports*, publishes important thefts. It also contains articles on art theft, issues of art law, cultural property, and authentication. The magazine circulates to art dealers, museums, and private collectors worldwide, and often leads to the recovery of stolen property. Collectors, dealers, and museums can register and publish a theft ($65 per item) if it has been reported to the police and has a value in excess of $1,000.

IFAR also offers an Art Authentication Service, which works to resolve controversies concerning the authenticity of works of art. The Authentication Service reviews hundreds of submissions a year without charge. There is a fee if IFAR agrees with the client to research the work, consult with the appropriate expert, and prepare a report. Please call Nancy Little should you have inquiries or need information about this service, or wish to support IFAR's efforts.

Invitation to Join IFAR

SUBSCRIBER	Individual $50	Commercial $65 Institutional $65

Subscriber: one-year subscription to *IFARreports*, notice of events. Overseas subscribers add $20 for mailing costs.

ACTIVE SUBSCRIBER	Individual $80	Commercial $100 Institutional $100

Active Subscriber and all members: one-year subscription to *IFARreports* and complimentary admission to IFAR Evenings. (IFAR's lecture series).

MEMBERSHIP:

MEMBER	Individual $250	Corporate $1,000
PATRON	Individual $1,000	Corporate $5,000
BENEFACTOR	Individual $5,000	Corporate $10,000

Please make checks payable to IFAR, 46 East 70th Street, New York, N.Y. 10021, 212/879-1780.

_____
name

_____
address

_____
city, state, zip

_____
telephone

All membership contributions are tax-deductible